

CANADA HAS 679,100 35 MM. CHAIRS

284,812 DROP IN 4-WALL CINEMAS SINCE '53 BUT DRIVE-INS ROSE

Canada's auditorium exhibition facilities, as calculated by Canadian Film Weekly on June 15, 1964 from the latest revised lists of the Canadian Motion Picture Distributors Association and this publication, at 679,100 seats in 1,229 35 mm. theatres, represents a reduction of 57,270 chairs and 126 theatres since September, 1962.

Organizing USITT Branch; Russell Prov. Prexy

A Canadian branch or section of the United States Institute of Theatre Technology is in prospect in Toronto, where meetings have been held to organize one. Wally Russell, technical director of the MacMillan Theatre, on the campus of the University of Toronto as part of what was the Royal Conservatory of Music, is the provisional president.

The USITT concerns itself with gathering information about technical developments in the live theatre for dissemination to the membership and making known advances and problems.

Those helping to establish a Canadian branch are Phil Rose of Strand Electric; Hans Kluge of Ward, Leonard, an electrical contracting firm; and Ray Philips of Theatrical Effects, a lighting expert.

The addition of so many auditoriums through the Centennial Celebration will make greater technical knowledge essential to Canada in a few years.

Less Haste, Less Waste—Joe Levine

Such harmful practices as "quick dates for a quick buck" bring about a situation in which no one can win, Joseph E. Levine told the recent second annual sales meeting of Embassy Pictures in New York. "Everybody loses—producer, distributor and

(Continued on Page 3)

The British View Industry Problems:

The smoking ban in London theatres and the value of premieres were among the subjects discussed at the recent summer conference in Brighton of the Cinematograph Exhibitors' Association of Great Britain and Ireland—subjects which have been

(Continued on Page 4)

What's The Trade Planning For '67?

Many are the queries that have been directed to the motion picture industry and to motion picture people about what means they intend to use for the celebration in 1967 of Canada's Centennial. Persons on several levels of the National Centennial Pro-

(Continued on Page 6)

Fire Guts Dauphin Theatre

Fire of unknown origin completely gutted the interior of Mrs. Margaret Marsh's 600-seat Dauphin Theatre, the only movie house in the Manitoba community of that name. No estimate was given for the amount of damage caused by the blaze, which took firemen seven hours to control. No one was injured.

Miller To Direct 'Sylvia'

David Miller has been assigned to direct Paramount's Sylvia, which will star Carroll Baker.

QUE. EXHIBS PLEAD FOR END OF TAX

Freedom of TV from taxation while cinemas bore an amusement tax discriminatory and crushing was deplored in a brief submitted to the Belanger Commission on Taxation in Quebec by the Association of Cinema Owners of Quebec Inc. recently. This despite the fact that television was now the leading form of entertainment, having replaced the cinema in that regard.

"While it might be normal for new forms of competition to emerge at the expense of established industry, surely it is abnormal to maintain a discriminatory burden of taxation on the old industry while the new one goes free," said the brief. British Columbia, Saskatchewan, Alberta and Great Britain had abolished the amusement tax and it had been removed entirely on lower-priced tickets in the USA.

Admissions in Quebec went from 55,615,636 in 1953 to 23,316,253 in 1961, a drop of over 32,000,000, and theatres from 451 to 343. Removal of the tax would enable cinema owners to undertake refurbishment of existing theatres and the building of new ones.

Sole purpose of the tax was the raising of revenue and its sole justification the "ability to pay"—which no longer exists.

Gaston H. Theroux is president and executive director of the ACOQ and Wm. H. Lester chairman of the executive committee. Both are theatre operators.

Short Throws

NOTES: Warner Bros.' America America, produced by Elia Kazan, won the Golden Seashell Award for the best feature at the San Sebastian Festival and Ava Gardner took the best actress honors for her role in Seven Arts' The Night of the Iguana . . . James Ivers, 54, executive editor of the Motion Picture Herald, died of cancer in Westwood, NJ after being stricken in January. He joined the Herald in 1936 and had worked on various Quigley publications and was an associate editor of the Motion Picture Almanac and Television Almanac . . . Moreland-Latchford Productions, Toronto, recently completed The Great Tomato Harvest for H. J. Heinz of Canada Ltd. in Canada's Sun Parlor, Essex County, Ontario.

Copies are available gratis from Modern Talking Picture Service, Toronto . . . It's heard that the National Film Board has shelved its World War II feature documentary with the resignation of Julian Roffman from its production executive staff. While there's nothing official it is also rumoured.

(Continued on Page 4)

FP 25 Year Club Inductions

The 25 Year Club of Famous Players welcomed three new members at a luncheon in the Park Plaza Hotel last week—Bob West, Home Office Insurance Department; Edward Plexman, projectionist, Algoma, Sault Ste. Marie; and Hugh Penfold, Orpheum, Sault Ste. Marie. R. W. Bolstad, president, chaired the inductions.

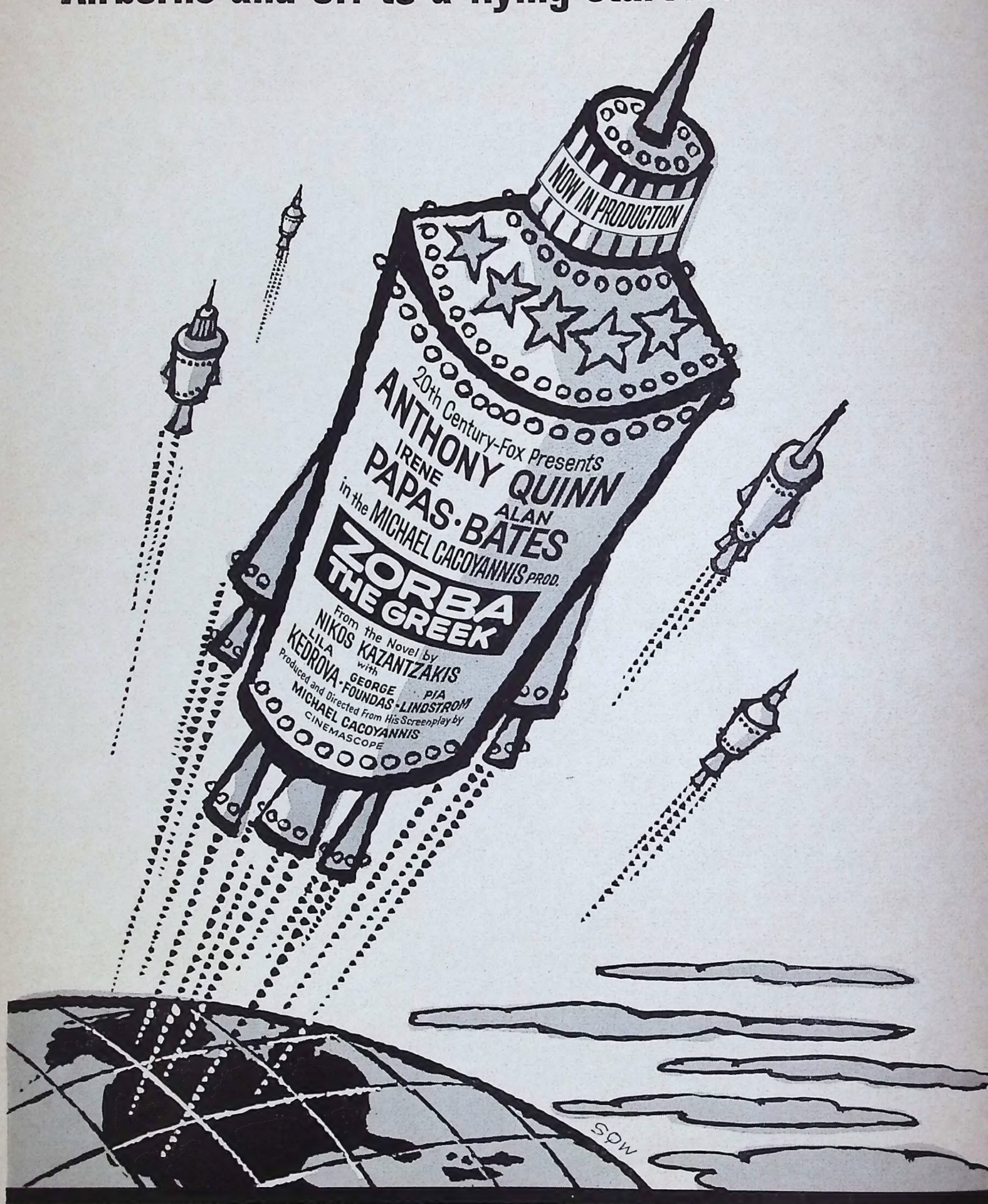
No issues for the next two weeks. It's vacation time.

Ontario CPP Golf Tourney Aug. 27

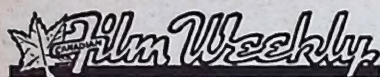
Annual golf tournament of the Canadian Picture Pioneers will take place Thursday, Aug. 27 at the Tam O'Shanter Golf Club, it was announced last week by Wm. Giglio of Theatre Confections, general chairman. Tickets, which include the dinner, booty bags

and prizes, are \$5 and are being handled by Zeke Sheine of Odeon. Green fees are extra. Tee-off time is 7 a.m. and Martin Bloom of Premier Operating is taking reservations at WA. 2-8931. There will be a special draw for three \$100 Canada Saving Bonds.

Airborne and off to a flying start...from 20th!



And already on their way — "Fate Is The Hunter", "Goodbye Charlie", "John Goldfarb, Please Come Home", "Rio Conchos"



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HYE BOSSIN, Editor

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'QUICK BUCK'

(Continued from Page 1)

exhibitor — when expediency forces good judgment out of the window," he said. Time is needed for aggressive, forward-looking merchandising, a prime necessity today.

Embassy, represented in Canada by International Film Distributors, is "a major and vital source of supply" and it has become that by "continuing to broaden the base of acceptance of specialty films" until some historic grosses have been amassed. "But, there is still much to be done," Levine said. "We can't rest here. We won't."

Continuing, Levine declared:

"Every motion picture requires a tailor-made sales and merchandising technique. Everyone knows that, but not everyone heeds that. You can't just distribute motion pictures any more. It's all right to distribute magazines, or even automobiles. But not motion pictures. Distribution, as a term and practice, is archaic and old-fashioned. This is a highly skilled and specialized field of bringing motion pictures to the public. It takes Sales Engineering.

"Sales Engineering is merchandising of the highest rank. Sales Engineers — and that's what we are at Embassy — know their product. They know the economic stability of their territories. They know merchandising in terms of supply and demand. They know their exhibitor customers and they know the ultimate consumer — the public. Sales Engineering adds up to a knowledgeable relationship between production, distribution and exhibition."

New Taylor-Burton Film

Elizabeth Taylor has been signed to star and Richard Burton to direct the film version of Tennessee Williams' *This Property Is Condemned*, which will be made by Paramount Pictures in association with Seven Arts Productions. It will be shot in Hollywood and on location in the United States starting next February.

679,100 Chairs

(Continued from Page 1)

this is explained by the fact that a number of ozoners closed during the period and that larger new ones were opened elsewhere.

Just over three years ago, in January of 1961, Canada had 781,082 seats in 1,451 standard houses and space for 90,486 cars in 231 drive-ins. When compared with the present figures the difference is a loss of 101,800 chairs in 222 fewer houses and a gain of 7,519 car spaces in 11 more drive-ins.

To get a comprehensive picture of Canada's seating, it is necessary to break down the car spaces in drive-ins into equivalent indoor theatre chairs. Since some Provincial licensing departments count each car as two-and-a-half seats, this would mean that the present total car capacity is equal to 245,012 seats. To this figure must be added the 883 walk-in seats and the 679,100 auditorium chairs for an overall total of 924,995, or one seat for every 20 people in Canada today. Using the same formula, the total at the beginning of 1961 reached 1,008,887, about one seat for every 18 people then, and the loss for the period being minimized from 101,800 for auditoriums to 82,300 overall.

For a picture of the effect of television on Canadian theatres a rough comparison can be made with 1953, when TV first made itself felt in this country, and the present by using the figures issued on March 31, 1953, by the Canadian Motion Picture Distributors Association. On that date the CMPDA listed 1,924 35 mm. standard houses with 963,914 seats — greater than the present count by 695 theatres and 284,812 chairs. However, in 1953 there were 104 drive-ins with a car capacity of 48,337 and 1,056 walk-in seats, as against the present 242, 98,005 and 883 respectively, for a gain since 1953 of 138 drive-ins, 48,669 car spaces and a loss of 707 seats.

For the overall effect on seat-

ing of the coming of TV and other competition it is necessary to apply the two-and-a-half-to-one formula to the 49,668 gain in car spaces, which equals 124,170, then deducting the 707 decrease in walk-in seats, making the total 123,463, and subtracting this figure from the 284,812 loss in auditorium theatre chairs. Thus the growth of the drive-in field has limited the actual decrease in accommodation in Canada since 1953 to 161,349.

Of the 1,229 hardtops with 679,100 seats in Canada now BC had 114 houses with 64,084 seats; Alta. 133 with 55,302; Sask. 135 with 46,092; Man. 81 with 35,592; Ont. 308 with 225,377; Que. 355 with 198,496; NB 37 with 18,867; NS 44 with 26,819; PEI six with 2,312; and Nfld. 15 with 6,502.

Canada's 242 drive-ins and their car capacity of 98,005 were made up of BC's 34 with 13,519 car spaces; Alta.'s 36 with 14,468; Sask.'s 33 with 10,026; Man.'s 16 with 7,254; Ont.'s 96 with 42,954; NB's 13 with 4,540; NS' 10 with 4,044; and PEI's four with 1,200. Que. bans drive-ins and Nfld. has none.

'On Her Majesty's Service'

Sean Connery will star again as James Bond in Ian Fleming's latest best seller, *On Her Majesty's Service*, which UA will release. It will be the third to be filmed in the series.

Joseph Gabarino Passes; Was Veteran Showman

Joseph A. Gabarino, veteran Toronto exhibitor and at one time partner in the Odeon Theatre in the Parkdale district with his brother, Frank, died of a stroke in St. Joseph's Hospital last week.

An early president of the Motion Picture Theatres Association of Ontario, Mr. Gabarino was also a member of the Canadian Picture Pioneers and the Variety Club of Ontario. He is survived by three sisters and a brother. He was unmarried.

News Clips

Richard Attenborough was named best actor at the recent San Sebastian Festival for his performance in the Rank feature, *Seance on a Wet Afternoon*, as was Maurice Biraud, the French actor, for *The Adventures of Saladin*. It was a joint honor . . . Twentieth Century-Fox will establish a world-wide advertising and publicity setup, it was stated by Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity and exploitation. It will be composed of locally-situated field experts . . . The Luck of Ginger Coffey, produced in Montreal with Crawley Films as an associate, may be entered in the Venice Festival by Continental, the Walter Reade distribution wing. Crawley still hasn't released its Montreal-made feature, *Amanita Pestilens*. It's heard that the company has plans for another feature.

Charles W. Gregory, whom a press release from Embassy Pictures identifies as a graduate of the University of Toronto who operated "the Princess Theatre in Toronto's suburbs" from 1954 to 1963, has been appointed manager of the Lincoln Art Theatre, New York, by Joe Levine. The theatre is still under construction. Gregory was most recently assistant manager of the Little Carnegie, New York. There must be a mistake in the name of the theatre, for there hasn't been a Princess Theatre in the Toronto area since 1930, the last one having been an historic legit house . . . William N. Graf and Kenneth L. Maidments, both of London, have been appointed v-p's of Columbia International.

Many Torontonians are preparing to attend the Variety Clubs International's Humanitarian Award dinner, the highlight of the VCI convention in Buffalo, on Thursday, July 2 at the Town Casino. Quite a few from the Variety Club of Ontario have registered for the convention, which runs from June 30 to July 2. Tickets to the banquet are \$15 for those who have not registered for the convention and it's a black tie occasion . . . Twentieth Century-Fox gave a London junket to 128 press, radio and TV people from Canada and the United States to show them the progress on three Todd-AO road-show productions. Trade press representatives from the USA were invited but not from Canada . . . Mollie Rothman, 76, mother of Mo Rothman, Columbia International's executive vice-president, died in Montreal recently after a long illness. Her husband, Meyer Rothman, 79, predeceased her by a week.

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THE BRITISH VIEW

(Continued from Page 1)

given none or little time at the meetings of Canadian theatre owners' associations. Pay-TV was, of course, the big subject and, The Daily Cinema reported, others were competition, the censor, long programs and the critics.

That which drew the greatest attendance was a forum on trade matters in which John Boulting of Boulting Bros. (production), Fred Thomas of Rank (distribution), David Lewin of the Daily Mail (critics) and John Trevelyan of the British Board of Film Censors answered questions. Sarah Miles, to have represented the acting profession, was absent due to illness. The CEA president, Peter King, was chairman.

John Boulting, answering a question about the value of premieres, said they were now worthless because there was one a week or more in London. "I would like to see them abolished altogether unless we return to the principle of [one every] two or three months." Fred Thomas agreed with Boulting, saying that premieres were justified when put on for charity but otherwise were not only a waste of time but give away money that should go into the boxoffice. Lewin said they should be abolished unless there were things big and important to tell the patron. Kenneth Winckles of Rank Film Distributors, speaking from the floor, saw great benefits in some premieres and said they were valuable in the provinces.

Lack of competition through monopolistic positions took some time. Boulting said he wasn't worried about it in production but producers had to join together "as far as possible to ensure for them an equitable deal" from the theatre circuits. Asked by Thomas if he favors a monopolistic system, Boulting said: "I'd rather have a minority contributing to the basic well-being of the industry."

Pay-TV, Thomas said, would benefit the British producer, who could not recover the cost of a big film in Britain. Trevelyan said that the public wanted more on free TV. Boulting opined that ultimately the cinema and TV would have to get together in a big way. He didn't think pay-TV would harm cinemas and didn't think it would be a challenge for another 15 or 20 years. Winckles said they ought to work toward making pay-TV supplementary to the cinema. George Singleton felt that pay-TV will mean the end of the suburban and neighborhood cinema.

R. J. Dowdeswell won support from the audience in his contention that the smoking ban was an infringement of public liberty and should be fought that way. It had meant an im-

mored that the NFB will make a feature about the Royal Canadian Mounted Police for showing during the Centennial year . . . Walter Murdoch, executive officer for Canada of the American Federation of Musicians for the past 32 years, was re-elected at the annual convention in Portland, defeating J. Alan Wood, president of the Toronto local. . . Toronto actor Lloyd Bochner, who has been busy in USA TV, told Frank Morriss of The Globe and Mail that he and Boris Sagal of Hollywood will produce a film in a Canadian city, though Bochner won't appear in it. "The trouble with movie production in Canada is that it has been exploited by unscrupulous film makers who have no business calling themselves that," he is quoted as saying. Bochner just finished a Hollywood movie.

Short Throws

(Continued from Page 1)

McPHERSON Theatre, Victoria, BC, will be established in the old Pantages, closed for many years, as part of a \$2,000,000 Centennial Square development. It will open early in 1965 with Bob Ellison as manager and a three-city circuit with the Seattle and Vancouver civic theatres will help keep it open, as well as touring companies.

THE ODEON, New Glasgow, NS, was reopened recently after a refurbishing and renovation. Among the guests introduced by Dan Jardine, manager, were Donald R. MacLeod, MLA for Pictou Centre, and the mayors of New Glasgow and Pictou, A. M. MacIntosh and Harry Miller. The Sea Cadets and the Cedlith Girls Pipe Band marched to the theatre. The film was WB's PT 109.

WANNIE TYERS of the Odeon Theatres Promotion Department won the low gross at the annual staff golf and picnic outing, held at Toronto's Tam O'Shanter last week. His 79 was followed by Max Davey, Coronet, Toronto. The low net trophy went to Ralph Bartlett, Capitol, Hamilton. Ethel Dollery won the ladies' low gross, Carol Dobbin the low net, and Irene Thomson and Dorothy Devitt the putting competition. Bill Devitt headed the committee.

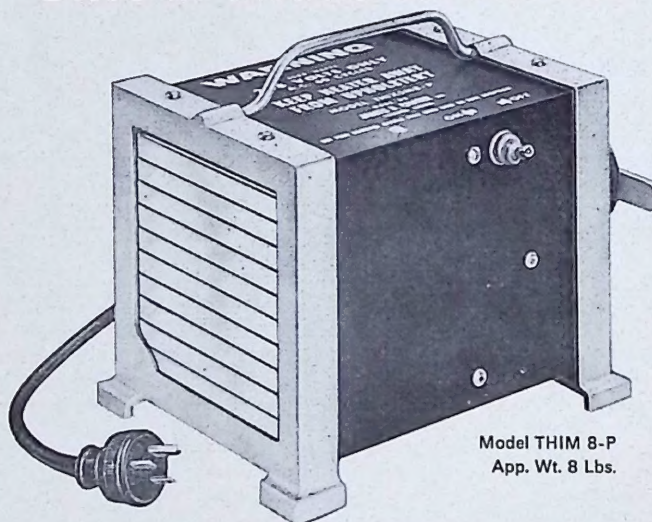
OBJECTIVE of \$750,000 for the purchase and renovation of the Avon Theatre, Stratford, Ont., which is due to reopen on July 3 with Yeoman of the Guard, has reached about \$500,000. Among those responsible for donations of \$10,000 are the J. P. Bickell Foundation and the J. Arthur Rank Organization. The Foundation Company of Canada, which is headed by Sam Fingold, one-time theatre circuit owner, is reconstructing the theatre for a "profit" of one dollar. There is no doubt that the Avon will be one of the finest proscenium theatres on the continent. The front-of-house improvements will be left for next season.

ASSOCIATE chairman from abroad for the semiannual conference of the Society of Motion Picture and Television Engineers, to be held in the Commodore Hotel, New York, from Sept. 27 to Oct. 2, will be Rodger C. Ross of the Canadian Broadcasting Corp., Toronto. General chairman for the convention is C. Russell Dupree.

JEAN CLAVEL, president of the Canadian Film Institute, Ottawa, attended the 20th Congress of the International Federation of Film Archives in Moscow recently during a personal visit to Europe. The CFI, which administers the Canadian Film Archives, has applied for membership in the Federation. Tony Reif of Vancouver is helping out at the CFI on archival work temporarily.

FIRST game of the Los Angeles Dodgers to go over pay-TV will be that of July 17, when the team plays the Chicago Cubs. Subscribers will pay \$10 for the installation and the box that makes possible the choice of one of three programs. They will also pay a maintenance charge of \$4.32 a month (\$1 a week) and \$1.50 per game. The ball club will get 33 per cent of the revenue of each game. Although a telephone strike delayed installations, about 4,600 have signed in Los Angeles and 1,200 in San Francisco. Subscription Television expects to have 90,000 homes by this December, 533,000 by December of 1965, and \$2,000,000 by the end of 1969.

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The panel thought that generally censorship was desirable. Boulting felt that the alternative was Watch Committees, who are busybodies. The three-hour program was discussed without a decision. As for the question of whether a producer should make

films to please himself or the patrons, Boulting said the producer had to make what he wanted to and leave the rest to fortune. All agreed that the duty of a critic was an obligation to entertain, convey the excitement of important films and carry out the policy of his newspaper — which was how Lewin stated it.

For Canada Day

ON THE SQUARE

By HYE BOSSIN

Stratford, '64

MOTION PICTURES, radio and television have been added, in the last three-quarters of a century, to the ways stories can be told and dramas presented. In the recent past we have grown very conscious of the need for encouraging the use of these new media in our country, along with the mother of them all, the live theatre.

The raw material of the drama is there in abundance in our very history — despite the inevitable debunkers. I agree with what Robina and Kathleen M. Lizars wrote in the preface to their *Humours of '37*, which was issued in 1897:

"Like lichens on rocks, myths have grown about that time; but the myth is worth preserving for the sake of the germ of truth which gave it birth. Historians sometimes tell the truth, not always the whole truth, certainly never anything but the truth, and nothing is to be despised which gives a peep at the life as it really was. For complexion of the times, the local color of its action, there can be nothing like the tale of the veteran, of the white-haired dim-eyed survivor, whose quaking voice tells out the story of that eventful day."

The Battle of Beaver Dam, an engagement in the War of 1812-14, deserves to be remembered for more than the fact that Laura Secord, wife of Sgt. James Secord of the First Lincoln Militia, warned Col. James Fitz Gibbon of a planned surprise attack by the Americans, working her way through 20 miles of forest to do so. It is notable as a purely Indian action fought in defence of Canada, these Indians being under a son of the great Mohawk chief and British protagonist, Joseph Brant.

HOW MANY Indians there were seems to be in dispute. An *Encyclopedia Canadiana* account gives the number as 440, while Middleton's *The Municipality of Toronto* gives it at 200. However, Fitz Gibbon had 34 soldiers with him. These and the Indians, working from their outpost, so harassed the Americans at Queenston under Col. James Boerstler that he decided to clean them out.

He planned a surprise attack by 600 of his men. Mrs. Secord, whose husband lay wounded at Niagara, overheard two of the Americans billeted with her discussing the attack. Warned by Mrs. Secord and alerted about their progress by his scouts, Fitz Gibbon engaged in what is now known as guerilla warfare against the superior force, slowing its progress.

Middleton's account of the battle tells of the dramatic deception that brought about the defeat of the Americans:

"Boerstler's force was harried by invisible foes from the beginning of the March. When it came into touch with Fitz Gibbon the Americans were outwitted by a stratagem. The Irish lieutenant permitted the Americans to see all of his 34 men in their red coats. Then, plunging under cover, the men turned their tunics inside out, put them on and showed themselves again. As the lining was a dark green cloth the Americans imagined that a corp of riflemen or rangers were before them. Another change and the red coats appeared in still another position. Harassed by the Indian attack and imagining that Fitz Gibbon was in force, the entire American column surrendered. Not a shot was fired by the British soldiers."

LET US FOLLOW one character in that drama to a later time. Here, from the *Niagara Mail* of August 8, 1860, is an excerpt from an account headed *A Canadian Heroine*, written at the time the then Prince of Wales, who is the Edward VII of so much recent attention by writers and critics, was due to lay the foundation stone for the obelisk to stand where General Brock had fallen at Queenston Heights. Veterans of the War of 1812-14 were preparing a signed address of welcome.

Said *The Mail* with indignation:

"A respectable, aged lady of this country, one of the loyal stock, presented herself at the office of the Clerk of the Peace at Niagara to sign the address to H.R.H. the Prince of Wales, along with the old soldiers of 1812. The clerk demurred to taking so novel a signature, although the lady insisted on her right, having done the country more signal service than half the soldiers and militiamen engaged in that war. We do not give the venerable lady's name, as she might not like the notoriety, but she is the same person, who, etc.

"We say the brave, loyal old lady ought not only to be allowed to sign the address, but she deserves a special introduction to the Prince of Wales."

The "brave, loyal old lady" was, of course, Laura Secord. Mrs. Secord was 85 when the signatures were being taken. She did meet the Prince of Wales — at Chippewa, where she lived, and in March, 1861, he sent her a present of £100. Born in 1775 at Great Barrington,

MICHAEL LANGHAM'S PRODUCTION of *King Lear* at this year's Stratford Festival is bloody marvelous theatre. I doubt if any of the onstage salutes to Shakespeare on the 400th anniversary of that genius of geniuses — and there are many of them — will better this one. It nails you to your seat every moment, shakes you up emotionally through indignation, compassion, tears and not inconsiderable laughter, and stays vividly in your mind until you try to sleep, perchance to dream of the evening's events. John Colicos is magnificent as Lear and every last character, like every last note, seems to ring true. It's impossible to maintain detachment and not become emotionally involved, so clean and clear is the play. Moliere's *Le Bourgeois Gentilhomme*, directed by Jean Gascon, has Douglas Rain giving a competent performance as the rich, social-climbing ignoramus. It was good fun on opening night when it should have been great fun. It shone but didn't sparkle. It simmered but never boiled up. Though mannered playing is required, it seemed punched out so sharply that the actors failed to suggest natural impulse in speaking and moving. However, it's probable that it will have been tuned dead on by the time you've read this. Enough of metaphors. Helen Burns, as a maid, is positively beyond price, and Bruno Gerussi, as her sweetheart, is Stratford's answer to Johnny Wayne. The excellent design is by Robert Prevost. Music is by Gabriel Charpentier and the dances staged by Alan Lund add much. I did feel that a long Oriental burlesque was a little beneath Stratford's dignity, although the audience found much ho-ho in the hokum.

Richard II, as directed by Stuart Burge, offers the talented William Hutt in a peculiar but attention-commanding characterization. It's a gabby play and he's a gabby fellow, faggish and waggish, who has something to say about every last little thing that happens to him. The cruel, arrogant, greedy Richard, who believes he got his job from God, gets his come-uppance from the cousin he exiled, Henry Bolingbroke, later King Henry, played staunchly by Leo Ciceri, who gives the play most of its conviction. Henry, as Richard's successor, gives an indication of the corruption of power and the absolute corruption of absolute power, as he develops an arrogance of his own. A poor play at best, and with little plotting and much verbiage, the company gives it a good try. It's only that most of us would have been a little happier had Mr. Burge, with a nod to Mr. Shakespeare, seen to it that Richard got what was coming to him somewhat earlier. Desmond Heeley's design is outstanding. Let me say a word for Patrick Boxill as Richard's uncle, John of Gaunt. He does much for the presentation in that key role.

None of the plays offered ought to be passed up. At Stratford it's Always a Good Show. The costuming, as credited, and the musical accompaniment created by John Cook for *Richard II* and by Louis Applebaum for *King Lear* are invaluable. Applebaum's sound effects are masterful.

THE BARD OF AVON and The Barred of Avon provided most of the conversation at Stratford. The latter are the famed swans in the River Avon at Ontario's Stratford. Most Festival visitors check in, then head for the river to look at the swans. This time there were no swans because there was little water in the river, which is being refilled, having been drained while a new dam is being built. The swans were removed and penned. They must be missing the rich fare fed them by the visitors at this time of year. The first time I saw the cakes and buns being fed to them I seemed to hear one sigh with delight and say to its mate: "It was never like this with Tchaikowsky" . . . Stratford's old hostelry, the Windsor, will have a 40-room modern addition in time for next year's Festival. Terence Alty, who bought it not too long ago, thinks Stratford has a great future as a business centre as well as the home of the Festival. He introduced propane gas to Toronto in 1947 and sold his business for a whopping figure a couple of years ago . . . Film folk I encountered at the opening nights included Jim Cowan, the Gurstons Allens, the Joseph Rosenfelds, the Leslie Allens and the Ralph Fosters . . . I never go to Stratford but that I stop in to say hello to Mrs. Gertrude Allen, the gracious lady who manages Premier's Vogue Cinema. It's a pleasure to see how warmly the patrons greet her when they arrive and when they leave, giving some indication that she is Mrs. Movies in the Festival City.

Mass, as the daughter of Thomas Ingersoll, she died at Chippewa in 1868.

LET US HOPE that we will develop dramatists good enough and plentiful enough to mine our treasure of history and folklore for the pleasure of this and the generations to follow.



CENTENNIAL

(Continued from Page 1)

gram Committee have phoned or written leading executives to ask and it is becoming common to hear such an enquiry from average citizens. They seem to think that the effort of the motion picture industry will be something special, since its members are full-time showmen.

The Motion Picture Industry Council of Canada has assigned the planning to the Film Advertising Circle, which Frank Lawson of Rank heads. He recently visited Montreal to talk with officials of the 1967 World's Fair at their request. They're interested in the extent the industry may use the Fair to help mark the Centennial. While in Montreal Lawson also spoke with Pierre Juneau, senior assistant to Government Film Commissioner Guy Roberge, QC, and executive director of the National Film Board, and Gaston H. Theroux, president and executive director of the Association of Theatre Owners of Quebec.

At a recent meeting of the Film Advertising Circle members were asked for suggestions. One was that a statuette of Mary Pickford or a plaque about her be placed near her childhood home in her native city, Toronto, with public ceremonies and in Miss Pickford's presence. A previous request for statue space on University Ave. had been

TORONTO ITEMS OF INTEREST

A recent visitor to Toronto was Wm. J. Trambukis, who has responsibility for Loew's theatres in Canada, these being Loew's Uptown and Loew's Yonge St., Toronto. Trambukis' territory, besides Canada, includes the Loew's Theatres Inc. houses in New England and upstate New York, with his office being in Providence, RI. In Toronto he met with J. H. Clarke, Canadian Division manager, and Gerry Collins, Clarke's aide . . . An interesting utilization of production time for furthering public relations was demonstrated by Williams Drege & Hill Ltd. in connection with Hello Toronto, which is being made for the Toronto Convention & Visitors Association. Peter Berry, WDH's public relations' director, invited press, agency and other people to the Plaza Room of the Park Plaza Hotel, where a nightery scene was being shot with Peter Appleyard and his group of musicians. Heinz Drege, executive vice-president, made some introductory remarks of an explanatory nature and introduced Bill Bopp, the producer and director, and Jackson Samuels, CSC, head of the camera crew . . . The Avon Theatre, Stratford, formerly a Premier Operating house and built as an opera house in 1901, is progressing in its restoration and will reopen on July 3 with Gilbert & Sullivan's Yeoman of the Guard. It housed the Stratford Film Festival several times and there is hopeful talk that it will be re-instituted for 1965. However, so far there is no intention of installing projection equipment in the rebuilt Avon.

turned down by the City Council.

Other suggestions were an acting scholarship, Centennial banquets and balls in key cities, historical displays in theatres, a Centennial promotion contest for theatre managers, an exhibit showing the development of the movies in three phases that would reach from the beginning right up to the present, the placing of palm prints by Canadian stars in cement at the proposed St. Lawrence Centre for the Performing Arts in Toronto and the installation of a Canadian Wall of Fame there, a TV interview

series with Canadian-born stars, an award for the best small-gauge feature on a Canadian theme and an international film festival in Toronto for the Centennial year.

Members have been asked to list their opinions of each proposal for a summary. Those chosen will be endorsed and sent on to the MPICC.

'Someone Will Conquer'

Rod Taylor has acquired Elizabeth Kata's novel, Someone Will Conquer, for his own company, Ronkor.

Kilcullen Appointed Quebec Manager For General Sound

The appointment of John J. Kilcullen as Quebec District manager of General Sound and Theatre Equipment Ltd. has been announced by Lloyd C. Pearson, president and general manager of the company.

Kilcullen, born and educated in Montreal, completed Radio and Television studies with the National Radio Institute, and other courses in Radio and Electronics. He joined the Northern Electric Company Ltd., Research Products Department, in 1934, transferring to Dominion Sound Equipments Limited when it was formed in 1935.

Trained as a lab technician with Dominion Sound, he has installed and serviced theatre sound equipment since 1939. Kilcullen, installation and service manager for the past 10 years, has been with General Sound since the formation of the company five years ago.

He's a member of the Telephone Pioneers of America and the Canadian Picture Pioneers.

Para's 'The Disorderly Orderly'

Jerry Lewis and Susan Oiver star in Paramount's The Disorderly Orderly.

'The Stainless Steel Heart'

Universal has acquired James Patrick's The Stainless Steel Heart and assigned it to Roy Huggins to produce.

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THE INCREDIBLE MR. LIMPET

with Don Knotts, Carole Cook, Jack Weston,
Andrew Duggan, Larry Keating.

Warner Bros. (Technicolor) 102 Mins.
COMBINED LIVE ACTION AND ANIMATED TECHNIQUES MAKES FOR EXCEPTIONAL ZANY ENTERTAINMENT FOR THE WHOLE FAMILY. SHOULD RING THE BELL AS STRONG BOXOFFICE FARE.

This is the first film in history ever to be premiered on a screen submerged 20 feet in the crystal clear-underwater theatre of Florida's Suncoast attraction, Weeki Wachee resort, where mermaids usually cavort, and attended by 250 representatives of the nation's press, which should add measurably to its saleability. The Incredible Mr. Limpet is a comedy with music starring Don Knotts, of "Barney" fame in the Andy Griffith TV Show, and in his first feature role is certain to capture the hearts of the kids as well as grown-ups of all ages.

The film revolves around a meek, bespectacled milquetoast citizen in the person of Knotts as Henry Limpet, a lover of fish, who just can't seem to adjust himself to the world around him. Married to Carole Cook, he is more attached to the fish in his aquarium than he is to her.

Going on a picnic to the shore with Jack Weston as the sailor who has an eye for Miss Cook, Knotts falls into the water and having wished so hard to become a fish, becomes Mr. Limpet the fish (through man-made animation).

Andrew Duggan and Larry Keating, as admiralty brass, become confused parties to the situation along with Weston, who for some reason has difficulty in believing that his friend Knotts has turned into a fish which later becomes the secret weapon that helps the United States Navy drive Nazi submarines from Atlantic water during World War II. Derived from the novel, Mr. Limpet, by Theodore Pratt, producer John Rose who wrote the screenplay with Jameson Brewer injected a good number of clever and lively lines, including one by Ladyfish who makes up to Henry Limpet and invites him, in fish expressions, to the spawning grounds.

Harold Stine's photography in Technicolor is sharp and clear and the animation effects are well done.

CAST: Don Knotts, Carole Cook, Jack Weston, Andrew Duggan, Larry Keating.

CREDITS: Producer, John Rose; Directed by Arthur Lubin; Screenplay by Jameson Brewer and John C. Rose from the novel by Theodore Pratt; Director of photography, Harold Stine.

DIRECTION: Great.

PHOTOGRAPHY: Excellent.

THE UNSINKABLE MOLLY BROWN

with Debbie Reynolds, Harve Presnell,
Ed Begley.

MGM (Panavision-Metrocolor) 128 Mins.
100 PER CENT ENTERTAINMENT. TOPS FOR THE ENTIRE FAMILY. THE BOXOFFICE TAKE ON THIS ONE WILL MAKE THE MGM LION INTO A REALLY FAT CAT.

First, to get the bad out of the way, MGM's The Unsinkable Molly Brown suffers somewhat from a lack of quantity in its songs and therefore from a certain amount of repetitiousness in the use of one particular song, I'll Never Say No. Harve Presnell as the male lead is terribly awkward at times and his non-singing voice technique is a bit too stagey for a motion picture.

That over with, let's get on to the good — which is everything else in this picture.

From its beginning when Molly as a little baby crawls ashore to safety in the midst of a raging flood, to her dreams of a better life than that of a poverty stricken backwoods girl, to her marriage to Leadville Johnny Brown, to her acquiring of incredible wealth and subsequent attempts to make a dent in upper crust society, to her courage aboard the sinking Titanic, The Unsinkable Molly Brown crackles with excitement and joy.

Debbie Reynolds is excellent in the very demanding title role. Presnell's singing is strong and he's properly big and rugged-looking, and the entire supporting cast including Ed Begley, Jack Kruschen, Hermione Baddeley, and Martita Hunt is perfect.

Director Charles Walters has kept the pace brisk and imaginative in keeping with the story. Meredith Willson's music in combination with Peter Gennaro's choreography is often dazzling.

Daniel L. Fapp's photography has given the film, based on the stage play of the same name, a new dimension. His exterior photography in the Colorado Rockies is breathtaking. It is easily of Academy Award calibre.

CAST: Debbie Reynolds, Harve Presnell, Ed Begley, Jack Kruschen, Hermione Baddeley, Harvey Lembeck, Martita Hunt, Vaughn Taylor, Anthony Eustrel, Audrey Christie.

CREDITS: Produced by Lawrence Weingarten; directed by Charles Walters; screenplay by Helen Deutsch; based on the musical play The Unsinkable Molly Brown, music and lyrics by Meredith Willson; book by Richard Morris; photography by Daniel L. Fapp, ASC.

DIRECTION: Good.

PHOTOGRAPHY: Excellent.

Universal's 'Mixed Doubles'

Harry Keller will produce and direct Universal's Mixed Doubles.

BEDTIME STORY

with Marlon Brando, David Niven,
Shirley Jones.

Empire-Universal (Eastman Color) 99 Mins.
A BEDTIME STORY TO KEEP AUDIENCES WIDE AWAKE WITH HILARITY. OUTSTANDING ENTERTAINMENT. STRONG BOXOFFICE.

Let it be proclaimed at the outset that Bedtime Story, starring Marlon Brando, David Niven and Shirley Jones is a wonderful, footloose romantic comedy of unusual entertainment merit and winged boxoffice prospect. Book it and bring in the shopwise customers.

Playing a straight comedy role, Brando is seen as an American corporal who considers girls easy prey. And his style, though a bit unpolished, is so persuasive, the girls actually enjoy his armorous advances.

Another romantic adventurer, with a style much more urbane but equally successful, is David Niven. Since both operate at the gambling casinos and lavish villas of the French Riviera it is inevitable that the two should meet and clash on the field of female battle.

Then Shirley Jones, an American soap queen, comes into view. Both men agree to use her as a test case. The first man to extract \$25,000 from her wins; the other leaves town.

Robert Arthur was the executive producer of the Universal presentation in association with the Lankershim Co. and Pennebaker, Inc.

The three leads perform as a delightful trio and things move with fluid grace under the knowing direction of Ralph Levy. Photography by Clifford Stine and music by Hans J. Salter, supervised by Joseph Gershenson, are first rate.

CAST: Marlon Brando, David Niven, Shirley Jones, Dody Goodman, Aram Stephan, Parley Baer, Marie Windsor, Rebecca Sand, Frances Robinson, Henry Slate, Norman Alden, Susanne Cramer, Cynthia Lynn, Ilse Taurins, Francine York.

CREDITS: Executive producer, Robert Arthur; Produced by Stanley Shapiro; Directed by Stanley Shapiro and Paul Henning; Photography, Clifford Stine.

DIRECTION: Fine.

PHOTOGRAPHY: Excellent.

Mirisch Pacts Janet Leigh

Janet Leigh has been signed to a multiple-picture non-exclusive contract by the Mirisch Corporation.

WB's 'Community Property'

Frank Sinatra will star in Warners' Community Property, which will be made in association with Sinatra's company, Artanis Productions. It will start early in 1965.

THE BEST MAN

with Henry Fonda, Cliff Robertson.

United Artists 102 Mins.
DRAMA OF POLITICAL GIVE AND TAKE. EXCITING SITUATIONS, SUPERB CHARACTERIZATIONS. STRONG BOXOFFICE FARE.

A titillating behind-the-scenes glimpse of an American national political convention is offered in The Best Man, a picture charged with irreverent wit, insight and high-voltage drama. As two contenders fight it out for their party's presidential nomination dramatic sparks are touched off.

A fine group of performers are in this Stuart Millar and Lawrence Turman production, headed by Henry Fonda, Cliff Robertson, Edie Adams, Margaret Leighton, Shelley Berman, Lee Tracy and Ann Sothern. And Franklin Schaffner has directed them with style and discipline, realizing all the latent excitement.

The story boils down to a contest between Fonda and Robertson, the former an intellectual, an idealist and a man of integrity; the latter a rough and tumble politician behind a suave veneer.

Most of the action takes place in Los Angeles on the convention floor and in the hotel headquarters. Margaret Leighton plays Fonda's wife who agrees to return to him for the sake of appearance and a happier future; Edie Adams is the spirited spouse of Robertson.

Lee Tracy breezes through scenes zestfully, playing an ex-president in the delicious role of having both candidates flirt with him for his support. Campaign manager to Robertson is Gene Raymond while Kevin McCarthy plays Fonda's manager, both giving substance to their roles.

Gore Vidal wrote the screenplay from his Broadway hit and he has peppered it with bright and sparkling dialogue and telling characterizations of political types and followers. Indeed some of the types catch a reflection of well-known figures of today's political scene.

The story beats excitingly along, ending on a note of dramatic surprise. Patrons will love it.

CAST: Henry Fonda, Cliff Robertson, Edie Adams, Margaret Leighton, Shelley Berman, Lee Tracy, Ann Sothern, Gene Raymond, Kevin McCarthy, Howard K. Smith, John Henry Faulk, Richard Arlen, Penny Singleton, George Kirgo.

CREDITS: Produced by Stuart Millar and Lawrence Turman; Directed by Franklin Schaffner; Screenplay by Gore Vidal based on his Broadway play; Director of photography, Haskell Wexler.

DIRECTION: Adept.

PHOTOGRAPHY: Fine.

To Script Columbia's 'Jigsaw'

Richard Sale will write the screenplay of Columbia's Jigsaw.

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and CARROLL BAKER as RINA

screenplay by JOHN MICHAEL HAYES
based on the novel "The Carpetbaggers" by HAROLD ROBBINS
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